I hope it will be a stimulus, particularly for those who have never really seen movements or done them. Because it is a very definite something that belongs to Gurdjieff. And they represent - - I've talked about the value of movements many times. But when you see it really, you come face to face with a group of people in Paris who really worked and worked. And also in that particular film there is Alfred. Perhaps you remember his name? He died, unfortunately. He was one of the mainstays, at that time, in Paris. So it will give you an impression of that phase of Work.

But I don't want to exclude, this time, anyone who has a certain interest. And therefore the Barn is large enough. And it will be, you might say, in cooperation with the Foundation because some people from the Foundation will also come. I just wanted to mention that as something to look forward to. It will be Father's Day, I think it's the 15th of June.

For this first Sunday I would like for those who come to do a little bit of movements. I think it is necessary that we start, and as you know we will start very slowly and very simply because movements as I explained the other day are simply a means for a person to become acquainted not only with his body but to be able establish in himself something that could become a guiding force for movements of his body. And quite separate from that what his mind is doing at the present time or what his heart or his solar plexus might do or what even happens because the body itself has a certain wish to perform or a wish to express itself

What is needed for a movement is that some unusual movements of different parts of the body are connected and connected with each other under the management of something that functions as a mind would function, directing or conceiving it before the actual posture is taken and that thereby, since it is a little different from the usual way of connecting movements of arms and head and legs, that therefore that mind starts to function in a little different way and cannot immediately as it were learn it by heart but it will learn it by expression of the body.

In this way the mind has something quite definitely to do different from a thought process because that what is taken in as an instruction of how a body should behave is immediately translated into a movement of a body and that at that point it might be possible that although one is a little bit in the ordinary sense of the word, self-conscious, that because of the unusualness of such combinations of certain movements something takes place in oneself that one need not have any association in the form of feeling. When it is unusual and you cannot place it there is no association whether you should like it or not. All it is is a certain newness and that naturally is a statement and that can be made as new as, you might say appearing for the first time, in which your feeling need not play a part at all.

And this you might say is the extreme value of movements as Gurdjieff conceived them. And so diametrically

opposed to any kind of a movement so-called a la whatever, Isadora Duncan and the rest which simply means that they start to express things like Mozart or a melody or Chopin, whatever it is, even ballet, even Tchaikovsky, even the Swan. Whatever it is that they want to express, it is always in the line of something that they have to like, or perform for an audience in a certain way so that it becomes acceptable to them as an expression in which they are of course completely identified and it gets worse and worse when evening after evening there is a repetition of exactly the same thing, like many times the show or theater of course has to be, as actors that then even the value of movements of a certain kind or an expression on a certain face lose their value completely, and after it has run for a few times, or one has performed any kind of a ballet for any certain length of time, that is completely monotonous and the value of life has gone out of it.

Now, the movements of Gurdjieff are not easy. And they will take quite some time even if they are very simple, and I have in mind only the first Obligatories, of which there are two series of a certain kind of movements which are so simple that anyone can understand them and at the same time so difficult that no one can do them correctly. I would almost say I would like to see, and I would see it for the first time, an absolutely correct movement as represented by the first Obligatory. With hands and feet and head, without a mistake, in the three different tempos as were originally indicated in the music. I must honestly say I have never seen it. I have seen approximations of it, of course. And they have been done sometimes quite right, and sometimes of an evening when one does it oneself, sometimes you surprise yourself and can do it and can do it right, and you know you do it right. And then of course, for a long, long time you can't do it again. Now, this simply indicates that there is constantly something new in the movements which, even if you do it for a certain length of time, a great length of time, constantly will elude you, and you never - I say it quite advisedly - never be satisfied with the way you have done them or you can see them as they should be performed and you or anyone else performs them.

this earth and the togetherness of the different people on the basis of, I say sometimes, the contact of the atmosphere that create for the group a unity. And it is expressed then if one wants to formulate it, as a unity of purpose so that the group as a whole, made up of each member, is then much more as an entity because each member is doing the same. The regularity and the particular way by which each person then is behaving is not only in accordance with what is prescribed by the movement, but that what is also as a necessity of being one with each other. That is the third.

When I say the atmosphere of a person, I mean by that a certain form of life which is expressed a little bit more than the physical. Many times I call that atmosphere a result of one's feeling. And when that feeling is closer to an emotional state that's in oneself it can have a tremendous force and it then takes on a coloration which is not belonging to the physical aspects of a person. But it is sometimes as if he is living in that atmosphere and the atmosphere becomes tinted emotionally it has a different kind of quality and has also a wish for unity with other atmospheres of the same kind. And so then the totality of a group can really amount to touching of the atmospheres of each person. And on the basis of an emotional quality as expressed by the wish of all of them.

M2576 May 25, 1975

I would like to tell you something about what I hope we will be able to do for Father's Day. I would like to show a film. Some of you perhaps know that there are several documentaries that have been made in Paris over the last couple of years. And the film I have in mind is, I think, either the first or the second one, which for me, was one of the best films they ever have made. I think it is better in its quality than the later films.

So, fortunately, I've been able to arrange with the Foundation to borrow it. And the most appropriate place to show it would be here in the Barn.

yourself a certain point from where it is directed and not from your mind. Sometimes you can make such a walking movement as if directed from a part of your hip, the center part of your body, and from there the command is sent to that what we call ordinary. It's very much the same with movements if we do them, but it is not from one's hip. It is from a level, which is made, by the combination of the three centers in the wish to do it all together. When they join they establish a certain level which we call a being. And it is that being level which is in an ordinary, natural way, unconsciously, of the highest quality that we can make, as a personality. This is one step.

The second step is, to see the body as an instrument, for the wish of expressing something else. It is not than only the postures as combined together, but a representation of the body. And that what is a command from one's head is now enlightened by that what is represented by the music. And the music can then indicate the particular level on which a body could be, even if it is directed from the level of my being which is the highest, under the influence of the music itself, it can take on a different kind of character. That character when it is a representation of a movement which is, as they call sacred or belong to a religious expression of myself, then the level of one's being is moved still higher outside of the regular domain of a personality and in that sense it starts to become connected with something different for a person which is not entirely his own but with which he can make a contact. That is the second step. It takes some time before there is that complete devotion to the movement because it means that I efface myself. I let the movement speak, I don't want to speak anymore.

The third step is still a different one. We do movements in a group. There is from each person something that starts to exude, I call it. That what is the level of the being from which these movements are directed, creates for each person a certain atmosphere. The atmosphere is the expression of his wish, his feeling to do the movements in accordance with all these prescriptions we've talked about. The dedication to the movement itself, the wish to have the movement express that which is not of

This, I say, is the value.

It is a value which is inherent with "All and Everything." It is that, as you know, is a book when you read it, you get something; you read it again, you get something; you read it again, you get something; you read it again, you get something. It is a book that constantly uncovers new treasures because that is in it and it is of course, inexhaustible, because almost, I would say, it is infinity in a certain, I don't dare to call it a nutshell, but within a certain confines of a book, and when one starts to discover what is the limitlessness of it, then you understand the depth, and in that depth you lose yourself. This is a beautiful thing to have this because there are very few pieces of literature of that kind, and this is why Orage calls it scripture. It is the value of scripture. It is something that at the present time I am quite certain is not acknowledged as such by the general public, but maybe fortunately they don't know a thing about it and they have all kind of preconceived notions about what is literature which is neither here nor there. But it is a book that I believe ultimately can be compared to any Vedic literature. It will be compared to the Mahabharata; it will be compared to the Bible; it will be compared to the Zend Avesta; it will be compared to the Koran; it will be compared to many Jewish books like Kabalah or like Zohar or even the Torah; even the Vulgate from the Roman Catholic. All of that is on the same kind of a basis as such books, and that is where "All and Everything" in my opinion belongs. It is inexhaustible. It is for that reason constantly could be a companion. It is something that will give you at any time in different situations in which you are something that you could really take home with you, that you could ponder about and take care of for yourself, try to digest it. And I say it will also continue to elude you.

As far as the music is concerned which accompanies the movements and also the music of Gurdjieff as being played by a few people, especially deHartmann, that, of course, is affecting one's emotional center, and it is exactly the same kind of principle that is involved. The unusualness, the unexpectedness, the combination of sounds in a certain way, sometimes extremely

simple, certain rhythms are maintained throughout because much of that music belongs to drums, to certain simple instruments as they have them in the near East, or where they still have them in the Eastern primitive people. It is still as close to life as making the sounds as representing forms of life, partly as they appear in nature, and partly as they are a combination of man who understands certain forms in nature, then producing something that becomes art. For that reason that it is again unusual, it is again inexhaustible; you will never tire of it. You can hear too much of it at one time, because then you get tired, but when you hear it again, it will be new. When you try to understand it, you won't be able. When you try to feel it, you have to have emotion. Your ordinary feeling will not carry you far enough. When you have emotions in your heart, something can be struck and that what is then within such music with rhythm, with tonality, with timbre, with something that is, I would almost say, not entirely there even in the notes, but as a combination of all these things together, when it may be played by someone who really understands it, that then certain things in your heart, your heartstrings, are touched and that vibration that really makes your life in your heart perhaps not bearable all the time, but at least it will be noticed in a way that you will not forget it.

As I say, we will not reach these kind of things that are more or less ideal. We will try in a very simple way to do a very simple movement with very simple music the way I believe that it still belongs to the Obligatories, and not diluted with a little bit of of personal interpretation, and we'll do it simply in a way, lets say, two, or three, or four, or five, and add to it as we go along. I am not in a hurry, and there is no such necessity as having big classes. And we never, I assure you, never, will perform for anyone else. It stays within our group. It stays entirely within our learning and for that reason all of us will learn including those who might be in charge, temporarily; maybe one, maybe another, maybe those who have the time, maybe those who have an insight and I've asked as you know (- - -) to help with this because she has a very definite realization about what is a body, and we will sometimes talk about that.

is in the first place from the head. Because there has to be a clarity of how a movement should be taken and what should be the result of the movement in any one of the parts of the body. Sometimes we say that it is very helpful if I can visualize before I make the movement of how the posture will have to be. That is you might say a function of the mind itself and that is quite definitely an unconscious function. Together with that, I want, by means of movement to be created in me a certain wish to do it right and the movement and the music belong together, in stimulating within me a desire which is correct. I call a correct desire, that I want to do something in accordance with what is prescribed by the movement itself and not what I myself as a body would like to do. So the wish which is there, stimulated by the music, is really that I allow myself to be used, for a very different purpose rather than as only a natural way of expressing.

And, of course, it is obvious when it has to do with the physical behavior that it has to be a relationship with the body itself. So that then again the three centers of a person are combined in a certain way which produce the movement. It is not a question of harmony at that time. But it is something that gradually, when I wish to do this and I do it more and more perfect or in accordance with the prescription, that then the mind and the feeling and the body itself, start to be combining themselves into one and lose their own identity. Of course, it's a strange thing to say that what I still have to have in mind that what I should do and I'm still subject to the influence of the music and my body is still going against the grain naturally, what it would like to do and it has to do differently that there has to be that kind of concentration for quite some time.

But after one does movements for quite a number of months or years concentrating on the movements and also a variety of a few movements, then there is the chance that that what is understanding between the three centers, forms a certain unity which is then not directed solely anymore from the mind. But is directed, as it were, from one point within oneself. This is not so difficult even in ordinary life. Because if you walk and you can concentrate on your walking there can be within

them. But last week I feel that I became clearer about an approach which for me produced an experience that was very clear for me. And the approach was to think of my body as being an instrument for the expression of something, that was higher than myself. And while doing the movement it became necessary for me to concentrate on trying to discover the sense or the quality of what the movement was. And doing movements last Sunday something opened up for me trying to do movements like that. I don't know how to describe the experience that I had. It was at different points in the class when I felt I was able to be simple enough while doing the movement and concentrate on the quality and at a few points during the class something opened up for me where I just felt I got past something in myself and I touched that quality.

Mr. Nyland: And you want to know if that is right?

Questioner: Well I feel its right for myself I just wanted to find out about it.

Mr. Nyland: I think you're right. But there are many things connected with movements. In the first place, I think, that the movement teaches one that there has to be a certain order given from somewhere in connection with the movement of the three different parts of the body which we use; the head and the arms and the feet. That there has to be a combination between the three directed from a certain point so that then these combinations of the different parts are in harmony in accordance with the law of that particular movement. They are many times not natural movements of the body as we are living unconsciously. And because of that the direction has to be divided so that the three take place at the same time and directed from one point only, contrary to what the body itself would like to do. So it breaks up the natural way of behaving as when we are unconscious, into something that you can compare to a conscious effort.

The question, where it comes from, as sending that order

I think it is necessary for many of us to understand what the body is really made of, but of course, as you know, it has not much to do with the movements, because whenever one studies the body, one becomes a little identified with it. With a movement one should not be identified at all. It should be a relationship between the body and the mind only and that what is the movement as force is only furnished by that what is one's wish to do them right. So you can see I want to say this.

As long as we are interested in Work, the Obligatories will always be the fundamental starting point of the movements. In exactly the same way as Work in life and in whatever conditions we may meet always is based on the simplicity of the ABC, of the observation, of the impartiality, of the simultaneity. On one little bit of a scale of a series of three. Or on a little larger scale. Observation with everything it involves; participation and a certain form of experimentation. Also the triad as represented by a do, re, mi of a certain octave, and again, after the development of an emotional body, which in its sol, la, si, again a triad, is represented by Aspiration as sol, Inspiration as la, and Silence, which sometimes I am sure you don't understand, as si of that octave, parallel again with the do, re, mi of intellectual, which is exactly the same as what I said a little while ago as observation, participation, and experimentation.

M1006 July 1, 1966

As far as movements are concerned, it is a very important way of approaching certain people. There are people who are not susceptible intellectually or who are not even susceptible emotionally, but they can be reached by means of certain physical approach in order to have the physical body conform to certain ways of moving, particularly different parts which are at the present time mechanically related in such a way that they are now taking care of themselves individually regardless of what the other part is doing under the influence of some kind of a command which of course has to come from one's mind. So that a movement simply means that the different parts of my body are

not related to each other but only are acting under the instruction from something in my mind which has a clear conception of how a movement should be put together.

But again, this same kind of thing of starting with a very simple instruction of a movement of a hand or an arm or a leg or a standing, or a posture or a head ... I remember many times Gurdjieff building up movements of that kind from the beginning, starting, and everybody, and it was a class of thirty six or so - I remember, - - this happened to be just after the war when he had a new series of movements which he wanted to teach. It was a French group. They as you know were very much affected by Gurdjieff, particularly during the years of the war when it was extremely difficult to get together. Gurdjieff held them together every time regardless of whatever people could do or not do in Paris, or not be on the street, etc. They came and were extremely faithful, and of course they loved him. So when he started again with these movements in a little semiofficial capacity like a little theater that was rented, he started the building up and starting out by making certain movements with the music as being played, and then adding more and more to them - this time a head, this time an extra arm, this time an extra movement, this time an extra leg in a certain position; and finally the whole thing became so extremely complicated that that what was needed for one's mind was to keep track of exactly how the next movement or posture should be. This is the solution of the movement.

Whenever I listen to music accompanying certain movement, and I make that, I already have in my mind what the next movement is going to be in accordance with the music which of course I know or become familiar with; and that I cannot move until such notes are struck and then I move, dependent on what kind of a movement - whatever it is, it may be flowing into it or it may be a very strict exactness of a movement of a certain kind - as I say like in the first Obligatory, or in the other one where it is like a woman's dance, or the particular waltz or the Mazurka where it is much more flowing or the Sacred Goose if you know anything about these things . . . where the body has to conform to a certain made-up pattern, originally

that energy is something else. It isn't. It is just an expression of the arm extending. But before that expression takes place, there has to be an order to be given to this arm to express itself; that is, extending it, and energy is then expressed.

And so, what really takes place is not the addition to some energy, but the addition to some person who is expressing this particular movement. If it were possible to put something in that energy, it only will change dependent on the mass and on the velocity. And you can call that intensity, if you wish. But what really was meant was that the person who made the movement could have an awareness of the movement. And that changes the picture. It is always that what one is in making an expression, or expressing energy, or simply making a movement. And it has to do with the order given and, if it is awareness, the continuation of an awareness while a movement takes place.

That is the way movements have to be considered: how is a person when he moves? And when he moves in a certain way, in accordance with a different law which is required for the movement to be followed, it is dependent on what a person is, and can be, and perhaps even can become, while he is making movements. And then we are on a certain terrain where we can understand the meaning of a movement. Because the more one can become aware, the more the movement can become an expression of sacredness. You might say, in the movement one should become non-identified; then it can become an expression solely left to the Wish of God, who then wishes such an arm to be expressive.

I think it was not clearly indicated, but it didn't matter so much. The movements are wonderful to see, to some extent identify with, and as a stimulus, wishing to imitate them. I hope you got a great deal out of them - out of the evening.

M2522 January 25, 1975

Questioner: For a long time it's been a question for me how to do Movements and I don't think I ever really understood how to do

combination - slightly as it may have been sometimes. There was too much movement, and there was too much swirling around. But everything else, you might say, as technique, as an understanding of the necessity for that kind of rhythm, was perfectly wonderful to see how, in combination, some people can perform. And one wishes then, that then within them there is a wish for their own development.

I'm sorry that the explanation at the beginning was not very clear. Because, you see, quite logically one talks about an expression. When there is a movement, it is an expression of energy. But what is energy? Energy can exist in a variety of different ways, but it always is a force which is then expressed. There is nothing else. You see, there is a certain concept that we call mass; that is, a quantity of matter. We don't call it weight, because then it changes when it is in accordance with the law of gravitation, when it is already subject to that law. But purely as a mass, a quantity of matter - it is a mass. Now one can give to such a mass, a potentiality, so that it can go over into something else, which we call, if the mass is m, it is (- - -). That is a quantity of energy in a potential form. Sometimes we call that an energy of place, and we formulate it by saying (- - -). The v means velocity. It means the potentiality when this m, mass, is set in motion. But without motion, it is, as I say, potential. Then when it is set in motion, it becomes kinetic; that is, it has movement. And then we express it, since that movement has a velocity of its own, it becomes mv2. And those are the three forms, you might say, mass, quantity of mass, and mass in motion, which we are concerned with.

Because when, let's say, in the First Obligatory, you have your arm and you lift it up to your shoulder, you give it a position which has a direction as potential. It's not the same as your arm just hanging or being next to your body. There's very definitely a reason why you bring it up to your shoulder because, at the next count, you want to stretch it out. Now when you stretch it out, all that takes place is the force becomes expressed; and you can call that energy. But that's all there is to it. You cannot give that energy any other quality. You cannot say that in

conceived in the mind and acting in accordance with very specific instructions: and that then in the resulting combination of the different ways - how the arms and the legs and the head are related - is quite unusual and not at all habitual, and because of this it brings up a certain pattern of habits forming in the physical body, and that this is done by means of music which has definitely an emotional quality that then at such a time all three centers are engaged in one particular activity. You see again, here is the third approach - this time through movements which engages also the other two centers although they in relation to the main center, which is, of course, the physical - are of course acting like subcenters.

M1048 September 27, 1966

I want to explain first a statement I made at the movements because I am afraid it might be misunderstood. We were correcting some of the movements as we are doing it now a little different from what we started out with. And that what we started out with was something that we remembered at that time the way it was. Since then, we have gotten some more authentic information and, for that reason, have made and had to make some little changes. And as I said it does not matter.

Now, you must understand what I mean by that because, of course, it does matter that movements are not done correctly. And that I have always emphasized that you should do them as correctly as possible, particularly the Obligatories as they were done at the time when Gurdjieff introduced them here. At that time Mrs. Howarth did come with a few others from the Prieure and we were doing the movements then in accordance with what at that time was considered the Obligatories. The way we do it now is a little different. The differences are not sufficient really to make too much difference, nevertheless they are a little different in certain postures or certain movements of the hands, how they are held. We have gone through that every once in a while over these years of every once in a while certain things were

introduced that were either corrected or remembered better. And I do not want to say which one is more final. Only I said it does not matter now if we take the way it is now being taught.

Now, that does not contradict that the movements have to be in accordance with a certain pattern which should be authentic. And there may be little differences compared with what I remember several years ago compared to what we are doing now. At that time we learned them in a certain way and, of course, it was understood by us that that was the way that Gurdjieff taught. Now maybe it is a little different now that better memory has given some of the people who are at the Foundation an idea that they have to be done just a little different. I say it is not exactly the way I remember it, I feel every once in a while a little sorry because it looks then as if that itself one really does not know. And perhaps that may be the truth; that we really do not know exactly what it is and we cannot verify it more by asking Gurdjieff. And I do not know even how Gurdjieff at that time, when he introduced them, remembered them correctly as far as he was concerned or that he lived long enough with them to know that that was the way that it had to be done.

The main purpose of doing movements is to do certain exercises with your arms and the different parts of your body which are unnatural and not correlated with each other. As such, they can have an effect on you in order to become ultimately, by doing them and doing them attentively, you could become conscious, because there is something in that that can take place in the more harmonious, that is, the new forms of harmony of relating certain movements together, it can produce a certain state which one can have a very definite experience of really being in a different sphere or a different kind of a level much closer to the state in which one is really free from the ordinary natural ways of behavior physically. And, in that sense, a little bit of a change of an angle or an arm that is a little bit more outstretched or a fist or palms down, does not really matter.

Now, you can say that whatever we do in movements of course expressed a certain symbolism. And that this question of doing the movements would, theoretically, lead to the possibility

has a similar kind of experiences? The only reason why that is right is that it will give you stimulus when you find out that someone else is also similarly constituted, or has the same kind of problems and obstacles to overcome. That will help you on your particular road, that at least you know there is someone also similar to you; that there are difficulties inherent in life.

And when it comes to movements, it means very definitely that movements will give a person within a certain stability, an ability of poise, and understanding of his body and the possibility of directing such a body in accordance with a very definite law, which is not a natural law, and many times it looks quite contrary to that, and we say that it is the law of esotericism applied in the physical appearance. And so, please go ahead and exchange, all you can and all you wish.

M2518 January 16, 1975

Several of us saw this film of movements. I hope it gave you a great deal of aspiration, so that within yourself you can translate it into a Wish - inspirational Wish, coming from yourself, coming from something that has been touched within you, and that then wishes an expression. I think the movements themselves have in them a very definite quality, so that when you see them, you become affected, provided, of course, one is open for that. I thought of the large audience, who probably had not very much knowledge about the meaning than only a little description in the beginning and on the film itself; and maybe it had some meaning for some people. It depends how sensitive they are that actually that kind of performance can have a meaning, and that they can place it somewhere in their sacred parts, in their inner life. In any event, that their inner life could be affected.

I think that particular performance was very good It was not as pure as I had wished it to be. There is a tendency, which gradually has crept in, in these different documentaries, of becoming a little bit more as a show. I would have liked to see more the intensity of that what really belongs to inner life as expressed then by means of such movements, and no theatrical

Everything," and then that could begin a good conversation. So let me make that very clear. You talk all you wish, and you get stimulus from Movements class, and that of course definitely you can ask what is what, because that is what the teachings are for, We are not going to hide things. We just want to find out for one's life. Movements are as important at times for certain people as it is to be able how to formulate what is "I", and how to Work, and the exactness of what is required to understand even the word objectivity.

And we're not going to imitate a little bit ~ because I know it exists. I was at the Foundation ~ we are not going to imitate a little bit of that so-called secrecy, as if we are the only ones chosen by Gurdjieff. We are not. We are chosen by esoteric knowledge, and we ourselves respond to that knowledge which of course if you can call it secret, it is only because you are not capable as yet to understand everything. But when one Works, one learns to understand it, and then one becomes open to it, and then what used to be a secret is no longer a secret. There is no reason to keep anything from any human being, and quite definitely from any kind of a form of life. Secrecy does not exist in the universe as a whole.

If you go and travel through the universe, you will discover and you will find out by your own means of perception what is what for your own benefit, if you want to use it, and if so, constantly the wish on the part of oneself that one wants to grow up, and you take and you take everything you can, and make sure and pray to God that that what you are taking is going to be understood by you. And even if it is not understood quite, you verify each time, in the presence of others and by yourself, what it is that you understand of Work, and what will give you the experience; experience you might say is perhaps obvious when you talk, because then in the application of what you talk about, there is a change that does take place quite definitely, we say, between a personality going over into an individuality.

It is the same with music. Do you think it is wrong to talk about the effect of music upon you? When are you an instrument and that you would like to exchange to see if someone else also

of each person receiving from the movements an understanding of what is meant by the symbol. For that I think it is like a holy wish. I do not believe that we will reach that particular kind of a state of consciousness in which really it could be possible to then understand the symbol which is behind such a movement. And therefore it will always, as symbolism, remain a kind of an interpretation dependent on each person. And that there will be no relationship between people that one can talk about such symbols in the same way as for different people. But it is true that for oneself one reaches, by means of the movements, a certain symbolism which becomes the truth for oneself and, as such, one must let it go.

I think we are too far removed at the present time from the source of where these movements originally came from that we then still can say, "This is the Absoluteness without any question." I do not believe we will ever come to that point. It is exactly the same thing as will we ever reach full consciousness on earth or will earth remain, as long as we are here, having an influence on one so that that will prevent us of actually achieving, while we are alive on earth, an understanding of His Endlessness. That it is possible perhaps by a step in which physical body goes and that it is more free and then that possibility exists of understanding more, or unification in the direction of becoming simpler, it will never be reached until the final (- - -) is complete (- - -) and unity with His Endlessness as the totality of all Being. I wanted to explain that so that there is no misunderstanding about it. It does not mean at all that I am not in favor of corrections. They are right. It is all right. We will take it for whatever it is and it does not change my particular wish for the exactness, which, as you know, I would like to see throughout and to try to eliminate all possible personal interpretation of any kind of a movement that came from Gurdjieff.

M1114 January 13, 1967

We do something with movements. And by the way,

about movements I want to say something. Don't ever think that movements have to be done when you are conscious. It is really quite stupid to think that. Movements are to give you at a certain time under the command of your ordinary mind a certain knowledge which you have in your mind in accordance with which you now move certain parts of your body, and in such a way that you break the mechanicality of such movement. Of any kind of movement that is not related to each other will help you to break something that is like a pattern. And it is exactly the breaking of that, not to do like we always do when it thinks and so forth. We move a little bit like Isidora Duncan. Or like any kind of a dance form to which everybody is used to and everybody does it the same way.

This is something quite different, because the three parts of yourself, your arms, your legs, and your head have to behave in a different way from usual. And during that you break a pattern, a habit, a mechanicality, your automaton. You have to think; you have to direct it. It is ordinary life. This movement business is ordinary life. But when it is done correctly, because of the breaking up of the relationships between centers, it has a chance that you are awake as a result. Don't start with it. It won't work. To try to be awake is when you happen to observe. Then that is the state of awakening that you expect. And that comes through your mind. And that is the method. Movements, you do it through your body, by making the body behave in an unusual way. With your feeling you do it by deepening the emotion and by extending the rate of vibration of your heart, by making what is taking place in your solar plexus move over to your heart and to get the different parts of your emotional center which is now broken up together in one place. That is the attempt you make when you are quiet. You listen. You let art, as it were, some kind of a form of art, or religion penetrate into you, open to it, open to your conscience, the voice of God, of that whatever you consider higher than you are, and which can reach you in an emotional sense. This is what you do with your emotions. As a result you will wake up. Because that will produce, this openness, the possibility of you being completely there as a unit. And in this

the time that I was not that busy engaged anymore in the movements themselves.

I understood a little remark was made this afternoon about not being able — or not allowing — to talk about movements between members of the Group. If this is the correct way I heard it, I would just say now it is absolutely and entirely wrong. Anytime you wish to know about any movement, you talk among your people, including beginner's classes, intermediate and the so-called advanced. Then you are doing such a movement yourself. If you wish clarity, if you wish further knowledge about music, you are entitled to it. That's the only way you will learn. With movements it's very much the same as with exchange of ideas. How will you ever learn for yourself to know that that what you know is actually knowledge for yourself when you are unable, and you find out you cannot communicate it. You find out you don't know it.

If I want to study the First Obligatory, I want to be doubly sure that I do it right, And if I don't know, I ask someone, "How was that?" If we talk about Work in meetings and there are certain things that I am a little confused, or maybe too theoretical, whatever it may be, I have a perfect right to ask so and so, "Did you hear it right? Was that interpretation, was that the way it was meant?" Exactly in the same way we read "All and Everything" and you come to a passage and you don't understand it quite. Don't you think you have a right to ask someone, "What is the meaning of this, fellow? Con batien? How do you look at it? What do you think of it? Why does Gurdjieff use such words for this and that? And a warning, and an ending?" I say again, we have absolutely no secrets of that kind among people who are working together.

It does not mean that we are going to talk to the outside world about it. On that I am even much stricter because I don't want any one of our movements ever to be seen by the general public. I don't believe in demonstrations, for this is Work on ourselves, for our own benefit within our own inner world. That's where it belongs. We don't fraternize about the ideas of Gurdjieff to someone on the subway, unless he happens to carry "All and

yourself, and solely for yourself. It is not to be admired. It is not to be given credit. It is just for the sake of your own being. And when you live then within, that what is a movement can dictate to you. The advantage and the credit both will go to you yourself because of your attempts.

M2494 Nov. 17, 1974

The emphasis of the last three months has been entirely on communication of our efforts. There is no secrecy among us. Anyone who wishes to know could find out any one time in 24 hours what is what and how. What is "I"? What do I do? What is it that I should do now in trying to remember myself? How can I overcome this and that? You see, we want to Work together, to get a chance to explain, for oneself as well as for someone else: to be forced, concentrate and to formulate, to see if what I am doing is correct or to be corrected. As we work together in that sense, I say there is no secrecy. There never has been with Gurdjieff. I say this quite advisedly, because certain things start to creep in and I want to be, and I'm not, alert to that what I hear. Here I can still help you, to straighten things out. I am so a afraid when after I die you start to interpret and reinterpret. So that if we can cover a variety of things beforehand, then at least you know what I think.

For instance, about movements: We have the help from the Foundation. Our main purpose is to obtain information from them, because I think we're entitled to it. In return, we can also help them if they wish, because our explanations of Work are more detailed, and as far as I can see, more accurate. That is not so much the question. Because here we have movements. All we wish is to have exact knowledge about movements as they have been carried out and made and originated from Paris during the time of Mr. Gurdjieff's life. And they, that is, the Parisian group, as well as the Foundation here, know more about such movements and their exactness than I can remember. Many times the different things that I hear about are a little later then from

unity, that kind of fusion, you have reached an entity, because of its dynamic quality - being pulled to that what is higher - has now another kind of a force which leads from the level where you are to a higher level, to a level which is less in density, which is higher, which is lighter, which is closer to God, closer to Infinity.

The result from movements is simply because of the breaking up of that pattern and the unusualness. The breaking up and the separation of the centers enables the centers at certain times to come together, you might say, on their own as united in the totality of a movement, when all three parts are done correctly. And then because of this posture something takes place in you and you are awake as a result. You can be. All three roads lead to the possibility of consciousness and conscience and will. The will is in the movements. The will is then in your mind directing, wishing and willing that particular posture to take place upon command of music which will help your conscience. That is, it will help your feeling center, your heart, to unite, to be there. And your mind, being concentrated on that what should be the correct movement, will then because of excluding everything else, yield to the possibility of uniting with that what is a result of your will and the result of your conscience. Then your consciousness will take part. Then again this entity is desirable in the eye of God. This is the kind of posture, the kind: of experience, the kind of realization which God recognizes. And the Lord smiles on those who are in that way united for themselves, regardless . . .

You see, because they don't know much. Their knowledge is gone. And they don't feel much because also their feeling, all the energy has been used up for the fusion. And what they are physically - it is utterly impossible to do anything because it is only dependent on the posture which has to be held in that - as if it is, I've said it many times, stretching out its arms towards the possibility of wishing to understand. And that in that you see this almost terrible thing that does happen to one, the losing of oneself so completely in that that you know, not be worthy even to know, not to be worthy to know anything, not to be worthy to feel or to have any emotion, to dedicate that. And then at last one's will also to be given over, "not mine." So that in

that kind of prayer the realization of God on earth appears in you.

M1116 January 16,1967

The second way by which this particular problem of separation of the two centers can take place is by means of movements. In movements I function because of a certain concept of that what has been given to the mind to perform or to use three parts of the body in a certain way. And that what is now, and finally a movement that is completed, and all three parts are acting in accordance with that kind of a law that they, in relation to each other, have no automatic or mechanical relationship. This is of course of tremendous value because I force now my body to behave in a certain way quite extraordinary and quite unusual from my usual way of behaving, and it has to be done by the mind dictating, as it were, instructing my body to behave in that way and not differently. I'm helped in that way by means of music of a certain kind of a tonality belonging to the movements in order to help for me to sustain that what I now set in motion between my mind and my physical body. And in order to complete for myself the totality of my personality becoming engaged in a movement, I use the music as an introduction to my feeling center to make myself complete.

You have to understand the reason for movements as a means of waking up. And you always have to understand that in movements nothing has to be done regarding observation. That is absolutely idiotic to think that in movements you have to observe yourself. Not only that it is impossible for you to do it, but it is absolutely deleterious because you deviate and you divide your energies in two different directions: there is not enough left for one or for the other. And when you try to observe and at the same time, try to perform, both are going to suffer and you will end up with nothing at all as a result. Once and for all make it clear for yourself that movements are there to be performed only with a mind knowing what has to be done and the body doing it.

of a posture which of course you are familiar with when you have done it. But when you are in the previous position you might have forgotten how you got there. So the question then is the continuation of that what, I call it deja vu, because you have done it already before but you see it again. And that continued attempt that you do make helps your mind to become more completely interested in the activity of the body.

As a result of music, your body takes on a certain posture regarding the wish to receive the music as rhythm. And having translated the rhythm in your mind, your body then is more under command of that rhythm as pronounced by your mind, to follow what you then dictate to your body to be and that is what the body has to learn. And that what is the advantage of movements, is that each center is put in the proper place. That's the advantage. That the body becomes servant to that what takes place in an emotion and what is taking place in the mind. And when that is different from ordinary life in an unconscious state, simply delegating the body to the proper place as a servant, enables the mind and a feeling really to start to develop on their own, not having anything to do with any expression of the body itself unless they wish something executed by the body.

That is a tremendous advantage of movements and you don't have to explain it in any way by saying Working on yourself or don't forget. Don't forget objectivity. We don't do that. We just say Work, do as well as you can.

And the result is within. The result is never to the outside world, indicating how wonderful you are with doing movements. You know well enough, I've always objected to any kind of audience for movements. I allow it once in a while for those who are old friends. And I'm sorry sometimes that is a little misunderstood when it has happened that someone comes in that has absolutely no place. Moreover if such a person starts to talk a little bit, she's completely off her rocker. But aside from that, it needn't affect one because we are in a movement on our own. Even your neighbor is of no particular value to you. It is far better not to imitate, not even the person who stands in front of you. You have to learn this kind of method on yourself, by

this certain teachers are necessary who really know either the music or the movements themselves, and it is very difficult for us even - if you call ourselves in Warwick a little bit of a headquarters - even to train people to be able to go out and perform that way. Because there is no use doing anything regarding Gurdjieff unless it is done correctly and in an exact way. That's the only way by which anything that comes from Gurdjieff can be digested and should be digested; otherwise it will not have any particular result. So I would suggest we just play a few pieces of this. Just listen to it. Don't have any prejudices. Just let it penetrate, and it doesn't matter what the result is as long as one is affected in a certain way, and it is possible, of course, that this takes place.

M2449 Sept. 14, 1974

We talked a little bit, I think last night, about deja vu regarding movements. It is not a question of being awake. It is only a question of being able to use your body so that, at the time when the next position has to come up, that you already know within yourself what muscles are to be used and how you will reach the desired position. There is no awareness in that. There is no direct awareness with the mind we talk about when you do movements. Movements is a very special way of becoming conscious and conscientious. It's entirely different from what the mind is saying and don't start to mix it up. Don't even say, try to be conscious while you do movements. You need your energy for doing a movement correctly. I've said that several times,

Gurdjieff only said Work. He didn't say be aware or be conscious or be objective. He said Work. He meant by that, you're engaged in an activity that requires the combination of all three centers. And now Work in that sense that you become a unit. The results of Work in that sense with movements is quite a different result. It gives you ability to do with your body what is needed. It gives you a concept of projecting yourself in the form

And there is no question of objectivity in another part of your mind, trying to become observant of that what is taking place. Many times the mistake is made. Sometimes new movements are taught as "Now observe your right arm". Or, "Now see that your face is having that and that kind of expression." All such is nonsense. There was once only with Gurdjieff saying one thing regarding movements - never talking about objectivity in the sense we talk about it in meetings. But he would, in the front of the class, say: "Remember yourself. " That's all he said. That is, try to wake up to yourself doing the movements, but not by means of observing, but means of having a realization of your existence totally. It is that self-remembering which can be done by means of an intuitive force, by means of a realization of existence without using your mind.

Now, it's not necessary to go into that into too much detail: I just want to say it because if we do a little movements, to first know what is involved, to have it clear, to, almost to wait each time you make a change, that that is done upon the command of the music. And so movements should not take place until a chord has been struck.

This you might say is a very old form of how one should do movements and it is still available in primitive people. For instance, the Balinese dance in accordance to that. They dance some of their sacred dances, some of their dances that belong to an expression of their life, partly are based on their legends, that they cannot move, and this is taught to little children when they are six or seven years old, cannot move until the gamelan, that is their musical instrument, indicates in its own beat and its own measure that the movement can take place and then they move. Not because of an anticipation in their head. Not because of certain momentum that has been set up because of the movements.

It's extremely difficult to separate it, so that it can be done. If one wants to do it for oneself, you see, when you play the piano, or whatever, that if at that time you do not move your hands until the thoughts in your mind will allow it. I say it is so difficult to do this because the body and the fingers will take over

in a certain rhythm. And to be able to control that requires a great deal of awareness.

M1213 July 7, 1967

The purpose of movements is that you give yourself a chance to start growing in yourself something else than only your mind, and that there is a relationship between that what you want to do, and which is a concept in your mind regarding certain positions you have to take, and that your body will follow that upon the command of something that you know, and then translate it into the actuality of a posture, or a movement.

Now the movements are usually threefold, of your arms, your legs, and your head. They are not in the ordinary sense, natural. They are quite definitely different, so that you have to have a good concept of what belongs to one and what belongs to another, and that when all three are at the same time, that there is a certain direction in your mind based on the visualization of what a posture is going to be, that then your body will follow in accordance with what you think the movement, or the posture has to be.

The music helps you to keep time, to establish in yourself a rhythm in accordance with the rhythm of the music, and what you should aim at is not to make a movement until you hear the music. It's very difficult to do, and also since you know the music and the movements after a little while, you anticipate already what is going to be, and you don't pay too much attention to the music anymore. That you have to try to correct each time, so that there is, much more relationship between that what you hear as music, that what you know in your mind to be done, and that what the body will do, and it becomes then a matter, almost, of simultaneity between the three centers of yourself. Because that what you receive from the music is not only the notes it is sometimes the quality, sometimes, maybe, the melody, or something that is a form of harmony which belongs to the movements, whatever we do, certain music belongs to that, so that

then the three different functions of a person in accordance with his centers also are stimulated by the one primary impression of the music of an emotional kind in which there is quite definitely a feeling or something similar to a feeling or an emotion which is started - which is started and affects one's solar plexus and probably one's heart. But that, in addition, there is the necessity of a certain kind of understanding, I call it structure. It has to do with rhythm. It has to do with counter movements in, if it is played on a piano, the differences between the left and the right hand. It has to do with certain chords which sometimes sound maybe a little cacaphonical, but in any event, belong together and then produce also in the mind a certain appreciation of - I call this a structure of - how it is built up. Then, of course, whatever there is as rhythm or whatever there is as an effect of the music totally as a combination of chords and vibrations sets up in the body itself a certain rate of vibration of the body only. And it is received many times when one is in a very good state of really rested, quite at ease, that is no particular strain, relaxed in the greatest possible attempt. That then the body can start to move by itself.

I do not know if you are familiar with these kind of ideas because they are not very usual. If you have a tuning fork, and you strike it, and you put it on the table as you know how you do sometimes, the sound as vibration is related to another tuning fork which is not struck, but which starts to vibrate as a result of the influence of the rates of vibration which come off the original so that then when you stop the original, the other fork continues to sound. It's very much like that. The music produces by the combination of vibration rates a certain influence on a body which is capable in relaxation to accept it and then start to vibrate in on it's own account. It's quite different from hearing. It's quite different from an emotional state. It is very definitely a physical one.

Perhaps this explanation might indicate that music and movements do play a great deal - uh - a great part in becoming acquainted with the ideas of Gurdjieff. It is very difficult to have these kind of things appear in different groups. Because for all of

the body like the head or the arms or the legs. And the totality is a combination of certain postures or movements by themselves which are indicative of a certain state of oneself and quite definitely different from what one naturally would be. And it makes it sometimes extremely difficult to do these movements because you have to have them in your head and visualize them if you can before you even take on the next posture. And, that together with that, the music will help you, not so much encourage you, but to create within oneself a certain sensitivity on account of which it is easier to make these different parts of the body coordinate in an unusual way.

The second approach is an emotional one and there is a tremendous collection of Gurdjieffian music. Part of it is published by the (- - -) in Paris, and part is still in manuscript not so easily available. And there are some people who have learned how to play part of it, some of them under the instruction of Gurdjieff himself. But also, those who have been so fortunate as to be under that influence of Gurdjieff have been able to teach also a few others who, even if they didn't know Gurdjieff, at least could understand the music, and this person who is playing this was under the influence of one of the foremost teachers under Gurdjieff's management.

And, of course, the third approach is a mental one. That is talking about ideas and clarification of what is needed for Work on oneself and the practical application of such - in whatever one understands of the meaning of what is being said. You must look at these three approaches as if they also each one for themselves consist of three so called subdivisions in which although in the physical center the primary movement is done by the body, there is quite definitely a mental function of knowing what to perform and how to coordinate the different parts of the body. But also the music is helpful in that respect, so there again there is a triad of a combination of partly, you can call it, a triunity.

In music itself sometimes it is the structure that can help you to understand it. Sometimes it is the vibration which is set up by listening to the music itself on the part of the body so that

the character of the music also indicates the character of the movements.

Now, as you know these movements were collected by Gurdjieff, based on certain sacred dances, and, temple dances as they were called, of a religious kind. And there is, of course, a whole series of them, and the music is written by deHartmann at different times of his life, sometimes changed over the years as they were used so that sometimes the music is a little bit different from what it originally was.

In order to start, we will stay for a little while, at least, with what I call Obligatories. Obligatories are, you might compare them with warming up exercises, in order to give control over your body by means of your mind, and that then the movements are kept very simple, but you could derive from it a very definite activity of your mind trying to tell your body what to do and how to do it. That in themselves they have a meaning and they are preliminary, preparatory, to that what later would be dances of a different kind.

Some of these Obligatories are extremely difficult, and that what is needed is to do them as exact as one can, and not to be wishy washy about it, and for that reason we will sometimes repeat things that, maybe, are a little monotonous, or perhaps you think you know, and after sometime you will discover you really don't know, because if you study the exactness, and the correctness of each movement by itself, of the different parts, of your body, there has to be a relationship between them. So, we have to see that that, when we do it individually, either arms, or legs, or the head, separately, that it is done in such a way that you are absolutely sure that the movement of these different parts of yourself are correct in accordance with certain rules.

Now there are differences in the different Obligatories, and some are a little bit smoother, you might say, and some have to be very clear cut, and it is necessary that you do that for your own sake. To what extent it will be possible to be present to yourself, or that if you actually can work, or that you could become conscious and more conscious, the ultimate aim of the movements, of course, is to reach a state of consciousness. And it

is applied to the physical center, as different from an emotional impression by means of music, and, of course, you might call it a theoretical, or a discussion means of affecting your mind. All three different roads will lead to the same condition of consciousness of the totality of yourself.

And by consciousness I now mean that what is man totally, although we use the term consciousness as applied to the level of being of a man in the state of being awake. And therefore, the way you reach it, either through one or the other or the third, leads to the state of being, and being awake as much as one can; and I say there is no difference of how you reach the state of this general consciousness. The general consciousness implies that there is consciousness and conscience and that there is a will.

Consciousness in this case when applied to movements means that you have a clear concept of what is required, and that you will not allow anything, as much as you can, to take place wishy washy, and it has to be exact, and that you ought to have pride in doing it right. Emotionally, there has to be a conscience, that you will do it honestly that you will do it for yourself.

When it is a sacred dance, when it is a temple dance, when it has a religious coloration, you don't do it for yourself, you do it for the grace of God, you do it for something that you believe in. That you hope, that by means of that, that there will be a certain contact, or a certain way of approach, or in any event, a definite emotional posture towards that what you hope is of a higher nature, and of which you can conceive, at times, and perhaps at times even may be in contact with.

The emotional quality is furnished by the music, and it can produce in you, in your feeling, a very definite effect on your conscience, as I say, to do it right, and to give, really, all you can towards this, so that you hope that by means of such a movement you will reach a definite state for yourself in which, as I said, this relation can exist.

As far as your will is concerned, it applies to the movements of your body. It has to come from your consciousness and your conscience. It has to come, in this case,

place in it, and today, instead of having group one, we will have a practice group of those who are asked to participate in this little bit of an experiment. So that then it can be arranged in a certain way and organizes that we do certain movements, and try to do and practice them well, and every day of this week that you try to be together for half-an-hour if you possibly can arrange it at a time that is most suitable, in order really to give it all you can.

I will tell you the purpose for that. At the end of the week I expect someone to come, which is important for us as a whole to have as a friend, and to encourage us, and by doing this showing that what we are trying to do is honest, quite sincere in our own pursuit of the ideas of Gurdjieff; and for that reason we are entitled to all the help that can be given and should be given simply because we are, I say again, honest in our endeavor. This is what I have in mind; this is why we do a little more concentrated effort and I hope it will help all of us in the end. Don't feel left out when you have not been asked; don't be jealous - we must make a selection. There is a limitation to a group of that kind, and sometime you may feel that you are passed by - it isn't really that. It is really something else, that we want a combination of certain people which perhaps can be working suitably together and that you, in your thought, if you're not there, try to help that and be quite independent and do not allow jealousy to overtake you. There are many other things that for those who are not in movements can take care of certain things for themselves.

M2389 April 4, 1974

In a general way the music of Gurdjieff is used, of course, for movement classes. That is for actual dance movements which occupies a great deal of, I would say, the teaching. The teaching of Gurdjieff consists of three different approaches in connection with the three centers, and movements are the approach through a physical means in order to teach the body not to be habitual. So many times the rhythms are different for the different parts of

I hope you can understand that. Impartiality, or rather, partiality, is based many times on the outside influences on one. Partiality is based on reactions when impressions are received from the outside world to which you react. And in the reaction you become identified. Impartiality means that I have for myself certain things set up within myself independently of the outside world. And that then regardless of what the outside world would tell me by acting on me, I have my own solidity to work with and from where I act on my own. This question you must try to understand, that impartiality is exactly that. That you act on your own in accordance with what you know, what you understand, and also what you wish, that you act because you have within you the desire and an understanding upon which you base your form of behavior without interference with anything else. You understand that when that takes place you eliminate all likes and dislikes, because the action of your body is completely your own and there is no way to like it or dislike it. There is only one way, that it acts in accordance with what your mind wants it to do, and then impartiality exists.

I would say think about this very carefully because it is an extremely important point and many times you don't understand what impartiality means. Impartiality is going against influences from the outside world. When you can baby yourself there is no further question about being impartial because there is no judgment that is mixed with your attitude towards yourself. As soon as there is someone else's opinion available, your partiality starts to function, because you are under their influence, you are under their opinion, you are under the effect you create towards them, you then like or dislike what you do because someone else will like it.

M2096 February 12, 1972

We will start today with movements in different kind of a form. I mentioned it last night. We have selected approximately enough for four or five rows and several people will find their

from that what you know, and that what belongs to the movement as a whole. It has to be furnished by an energy as represented by a real wish to do it right conscientiously. So the will then, is expressed in how your body will behave, and how you; with your mind, superior because of its knowledge, but needing that what is the force to propel it into the application of the behavior of your body.

So this is a general reason why movements are very useful. I say it is one way to reach a state of being awake. It is not needed for anyone who wants to arrive in a state of consciousness in general, so any one of the other two methods, because the field of consciousness, that particular area, is alike in its principle as awakening. The place where one enters, and the place where one is in that conscious area depends entirely on the efforts that are being made. And sometimes, depending on the type, sometimes, maybe a little intellectually it is easier for some people. Physically, it might easier for others, and for that reason it belongs together to the totality of how to Work and how to learn to Work. But you must not make it a mistake that one or the other is dependent on each other. Each one is separate, and can, because of it's separateness reach the state which is desirable.

For that reason, in each of the three states, that is, each of the approaches physically, emotionally, or intellectually, there always has to be the three sub forms of the other centers. In movements it is, of course, the mind that has to direct. It is the music that helps you to have an emotional quality in yourself of wishing to do it right, and naturally it is your body that moves.

As far as music is concerned when that is played it affects you emotionally, at least if you are sufficiently open to it. But that what belongs, as you might call it, a subcenter, affects, on your emotional state, is that gradually the music will give you a certain structural form, in an understanding of harmonies of certain kinds, which then as melodies, or as definite harmonious chords will start to affect your brain, in its structure realizing sometimes the simplicity, sometimes the complicated kind of notes that are being used for the formation of such harmonies, and also that that what takes place in the body can be an effect of

a rate of vibration as expressed by the music as a whole, which will affect your body in a certain way, provided it is kept in a good state of relaxation.

Naturally, intellectually, that what we talk about in groups, and what you do by reading, and what you do by your own thinking, by your own wish to apply, by your own Work, is, of course, threefold also, because at the meeting we don't only talk about certain things that are theoretically of importance, but the way they are said, and the way they are connected, sometimes logically built up, always have a certain emotional undertone. I call it an undertone because it is a support of that what is intellectually expressed. And that in general, whenever anyone is at a meeting, it does require a certain way of behaving, a way of being, physically, attentive, not stiff, and not for the eyes of the gallery, but for yourself a question of containment, so that that is like a physical requirement that for yourself you have that control over your body so the body also takes part in any intellectual discussion.

Now if we single out just movements, you do this work for yourself only. You are together as a group, as a result of your wish to do it right, there will be an effect on the group as a whole. But it does not mean that that what you may do wrong does not belong in the group. A group like this is not for demonstration purposes at all it is not for an audience it is only for yourself, and no audience will ever look at the movements we are doing. I don't agree with it. Sometimes as demonstrations it may be useful, but we will not demonstrate. That can be left to someone else.

We only wish to try to achieve in working together this kind of result, as, working on oneself in the first place, and then because of that, almost I would say, exuding an atmosphere of that kind of intensity which may be helpful to the others. And as such, as a group you will feel that that what others are doing, you can profit by. So don't feel that you have to be perfect, and don't be embarrassed. You do for yourself, the best you can, and that you gradually learn, of course, there's no question about it. But that in the beginning you will compare yourself with someone else who does it better, it may lead every once in a while to

conscious and conscientious man and that what is ordinary human behavior. That applies as much to movements, because what do I do when I want to make a movement? I have a concept of how a posture should be taken or what movement an arm or a head or a leg should take. This in my mind, unconsciously, trying to visualize how my body should be. And then I give it a command and many times because the music indicates a certain rhythm. An ideal way for movements is always to act when the music has been struck and not before, I eliminate gradually this anticipation problem, because if I want to act when the music starts or when the music gives a certain note, then at the moment when I hear it I translate it immediately into the desire to take on that position. In that way I learn practically what is meant by simultaneity. It is not of course immediate but it is an attitude that I should have in doing movements which then at that moment gives me an indication what simultaneity is like. And I reduce more and more the time which lapses between a thought and activity which can be a result of the thought.

Now the question of impartiality, it also enters in a movement because I do not consider my body my own. I consider it an instrument which has to perform with certain rules, and the rules which are prescribed are not natural rules. They are not inherent in me in my nature that the movement of arms and legs and head are contrary to what I automatically would behave them like. A gesture is not accompanied by a movement of a head in the same way as when unconsciously I make a gesture with my arm and my head participates in that. This is impartiality. It becomes as a Movement unnatural but dictated by my mind so that then I lose the identification with my body and the body starts to represent certain postures in accordance with all different kind of a law which when it is unnatural, does not belong to Mother Nature. That is why impartiality is there when one actually wants to withdraw from the fact that other people are outside and look at you. That then the realization of yourself when you are wanting to do this, you stay within yourself because there is nothing and should be nothing to distract your attention. And this helps you to become impartial to yourself.

If you take music, also connected with movements, but music by itself, where is the influence of music on a person when one has Gurdjieffian music which is arranged and also played in a certain way and where that what is being played has to be played in a certain way belonging to the music so that the music becomes expressive, becomes capable affecting certain parts of yourself, emotionally, which many times are not touched at all. It will give then a chance for a development of an emotional center and opening up possibilities for such an emotional center which usually are not touched at all and are, as it were, buried.

When we talk about ideas with the mind, what takes place in your mind? And what is the result of the mind wishing then to utilize that what you know, that what you have heard, in your daily life. It may start from your mind but it ends up by the combination of all three centers, that is, when your mind then says, "something in me ought to become observant of myself as a body," the body then being in motion or at least manifesting, becomes the object of such observation, and the continuation of the wish of an awareness once started is of course by the wish, which must be sincere, and comes from your emotional center.

So which ever way you will go after the wish or with the wish put into practice to some extent or being affected by certain sections of the total doctrine of Gurdjieff, the chances are that you could become conscious in any one of the three ways. Sometimes it is necessary to combine one with the other. It is not always necessary. It is sometimes quite useful because a person is not always pronounced so obviously in one center only. He is also a mixture of the three together. And then therefore movements may affect you in a certain way when intellect may not affect you. Emotionally and intellectually, of course, there is that kind of a difference and you know different types of people where one will affect the other. It is not necessary to describe an A B C, maybe for some persons its far better to talk about the presence of something of a higher nature with them.

But all the time there has to be introduced the question of something existing outside of oneself observing that what I am and the distinction has to be made between that what could be a

imitation, and, of course, it cannot be avoided because you will not remember everything and someone else might, and that therefore when you make a mistake and the other is doing differently, your tendency will be to correct yourself. Try not to do it. I say try, because you will, almost automatically do what you think someone else is doing, particularly when they are in front of you, and you imitate, without giving yourself a chance to remember how it should be done. And that you have to learn, that you become convinced of certain things for yourself, how it has to be, and that that is clear to you. When it is clear to you, no one will be able to tell you. When you actually do this, then you will have strength which develops in you a certain assurance that movements, and the knowledge of them is your own, and that regardless of what someone else will do, that for that reason you will simply not pay attention to it, and in preference you will try to be what you can be, even if it is wrong, and even if later you will want to correct. Now there's always a chance of correcting it, but you always have to start with your own, and not because someone else has told you or shown you that it ought to be different. Ruthie will help to tell you how to take certain postures, and Peter will play the piano, almost I would say, ad infinitum, and repeat and repeat, because sometimes it is necessary to go over certain things time and time again, and it may annoy you a little. But for the time being it is new enough to create and sustain interest, and that we will want to do now as much as we can, and as concentratedly as we can.

Also, you will have to learn to stand on your own feet, and gradually out of this group, maybe it is not such a good time in the afternoon that some who might wish to come couldn't come we will have to see how it develops. But there has to be, for each Obligatory, for the time being, a person who learns what is needed for the postures, and another person who learns how to play the piano. So that, for the beginning is a team, for one Obligatory only. There are about eight or ten different Obligatories, and when we do it right there will be several teams, that is, two persons for each Obligatory, which become expert in that, teach that Obligatory for the rest, take their part when

someone else is teaching another Obligatory, and out of that gradually, you will derive, and accumulate a fund of information which then can become useful and then be transferred to different teachers so that gradually you will learn several, so that you will not be stuck when someone, perhaps, is not here, or is sick, or for whatever reason. It depends upon your development, it depends on how much you really wish to do. If there is that kind of a wish, you can, like you made this platform, there was that wish and as I say, here we are, and we will try. We will try honestly to see what we can do to help maintain it, and to see if we can find the best way for accomplishing it. So it's a rather long introduction, and maybe it's good we taped it, maybe you can hear it again, refresh your mind.

The first Obligatory, which we will start with, consists of ten counts. Each count is a different position. In each position, arms, legs, and head are in a different way, and each count leads to the next one, when there is a change in all three, when all three are done together. But we'll separate them out and do arms first, then maybe head, then maybe legs, then maybe two together, then maybe two others together, then finally I hope we'll end up with three.

In order to give you a chance to learn, many times the movements are in different rhythms, different tempos of the music, three, again, in number. One slow, in which you really can practice and learn. The second is a medium kind of a tempo, a more or less a normal one. And the third is fast, faster than any of the other two in order to test out for yourself what you really know, and usually you break down in that, and almost, I would say, you're supposed to break down, because that will give you the difficulties quite glaringly for yourself, where you still fail, and then you can go back to the first or second tempo in order to see now, how you can improve, or what you can learn further. In this series of ten counts, the first one, when you stand, in a relaxed position before you begin, the first, although the music has struck, there is absolutely no movement. It is a requirement in that particular Obligatory, that there, in this number one, you

one wants to be seen and there is a certain amount of vanity usually involved, and you cannot get rid of it. You can say whatever you wish. You can say, "Oh, no I don't look at people, or, they don't have to look at me, and I'm self-contained." And I look inside, it's all nonsense. You are affected constantly by anything around you, even a little bird that flies by certainly affects you because your attention is not concentrated at all and is diverted quite often. So no one comes to that, only those who have been in the movements before.

Why is it really, that that should be understood? Movements is something that is a means. To be able to see yourself, not necessarily impartially. Because you know that if you have a movement to make and it has to be in your head and it is told that you have to have an arm and leg in a certain position. It simply means that your head has to function. And your head naturally becomes identified with your body. And you cannot be impartial to your movement when something in your head has to tell the body to do this and that and keeps on checking up that the body is following up that command. And all the time that you're interested in seeing that your body is performing, of course you remain identified with it and there is no doubt, there is no chance even, for impartiality. More over, the question of simultaneity cannot even come up because you have no time for it.

That there are certain positions in movements which at times when you hold them, might be useful for you to become aware of that posture. And then at such a time, there may be a chance of something existing which in our terms is observing you, but it is not the purpose of a movement. The purpose of movements is also to become conscious. It is one of the means of becoming conscious for a human being. And then each of the three centers being affected in a certain way, there is the possibility of that kind of a growth. And movements, of course, are for a physical center. But if one says movements, they are directed by the mind and of course they are based on the wish to do the movements correctly. So the other two centers do play a part in it.

indicating which way this triangle is moving as a force of one's inner life, and that each time - I've said it before -each time when that triangle - that real fundamental triangle which is essential - crosses any one of the lines between one and four, or four and two, energy is given off and energy is circulated because of it. When in a Movement this takes place, the people who move in the triangle, when they pass the others, they at that time give off energy to those who perform the Law of Seven. There is such a tremendous amount of that kind of thing that you really don't know as yet. And you will only find it when you start in your ordinary life to be aware of that what takes place when you are living on the street, when you are living, when you meet someone and then come to conclusions here you are, talking, here you are, doing this and that, shaking hands, saying something, looking in a window, window-shopping, getting out of traffic, your body.

M1989 January 24,1971

So, Sunday you have movements for beginners? But since the piano is now over at my house, we will have movements there. But only for those people who were here last week or have been coming regularly to them. It's not for newcomers and you must understand that in the first place the room is not large enough but also newcomers don't come just because I happen to be here. Movements are, if you wish, for yourself as a group, when you have a group and you come regularly as often as you can. Because you do it not for me or for any person and it is not that I encourage you to do movements either and it's not necessary out of curiosity. So, also for that reason, there is no reason for anyone to come and look at it. We're very strict about that in Warwick. Only those people who take part in the movements are allowed to come up in the Barn and be there. No visitors. Never anyone, not even father and mother. I don't allow it because movements are not for an audience.

Whenever there is an audience, there is a difference in the movements because one always wants to play up to the gallery, or

collect yourself. You are going into a certain series of different postures. You collect yourself for the purpose of being present to yourself. Perhaps it will be only alert. It may not be entirely aware or awake, but at least, your attempt to be that way, present, expecting, and hoping, and wishing then, to do whatever is to follow in the right way.

Then on two, three and so forth, there are different positions, and we will teach one after the other so that it is correct. And now you stand up, and now you stand again in lines, and in sixes. And now you relax. And now you are present to yourself. Not with any particular difficulty or any particular way that you force yourself, almost, as if it is nothing, at the same time, it is you, standing, wanting to do something that has for you a meaning. Dependent upon the meaning, to that extent, your effort will be correct.

Never do an exercise, or an Obligatory, unless you are in a good enough state of wanting to do it. Don't do it because someone else says you ought to, and don't take part in it unless you can have the proper attitude. It is far better that you sit on the sideline and let someone do it, instead of you spoiling it for someone else. Because whenever you are not there, for yourself, whenever there is something that you do, and don't do it with the right kind of an attitude, it will have an effect on those who are working with you, and will give rise in them of criticism. And, as I said before, you must never criticize, you must not consider what someone else does, you just do what you can, for yourself, and the least disturbance there is from others, the better, and the more Work on yourself there is from others, the better it will be for you.

Actual class takes place recorded on the tape.

Now, just to finish it off, because I think one gets tired, we'll do what you call "rhythms". "Rhythms" are marching exercises, in different rhythms as indicated by the piano, the music. You listen to it, and you move your legs in accordance with that kind of a tempo. It is not walking, it is this kind of

movement. Now everybody try it. Peter, play a little bit. Everybody. Watch. Imitate. Listen. Again. Head up, body straight, head up., head straight, arms up, straight above your head, keep your rhythm, don't stop, - up, up, arms in, keep your head up, listen. - Arms down, right arm up, left arm down, head down, arms like this, down, keep the rhythm -arms forward, head up, head down, just like this, that's right. Children, arms forward. Keep the rhythm with your arms -clap. Keep the rhythm - listen. Again, arms up - keep on clapping, arms out, right arm forward, left arm sideways, both arms up, Listen, keep on going - arms up, head down, arms back, arms up. That's the way, head to the right, head to the left, head straight, head up, arms are up - Stop - It's enough.

This is the attention that you have to have when there is a stop, which you immediately stop in the position in which you are. Immediately - that is the idea of "stop". So you have to be alert, otherwise you don't do it. Your mechanicality has to be brought to a stop, just because you say so, or someone else says so, you cannot do it for yourself, someone else has to tell you. It's enough. Relax. Because it has to be unexpected, when it is unexpected it requires that you are as much awake as you can, immediately where you are, when you hear that word, there you are, frozen. We'll do that many times in exercises of this kind, when there are "rhythms" and so forth, so that actually when you have to concentrate on what you are doing, with your arms, and with your head, that then you still remain awake, or that something remains awake in you. All right, enough for today.

M1317 December 19, 1967

I've promised the movements class that there will never be any audience whatsoever, and I even adhere that myself, because very often I don't want to be there in order not to interfere with anyone who tries movements, because movements is a question of inner Work, and as soon as there is a disturbance by any kind of an audience, and it doesn't matter who it is, there is immediately

completely ( ).

In the sense of Gurdjieffian Work, the three approaches lead to the same result, and they involve, in certain proportions, all centers at the same time. And because of that the result that is reached is a harmonious result and will not cause me to become lopsided. Try to Work at the time you wish to Work in whichever way you want to Work. And then when you Work, forget about the other two. They are involved in what you are doing, if you are doing it right.

You understand? Let me make it a little clearer. When I am intellectually using that approach, I bring about a relationship between a part of my mind, and my body and manifestations. And I have a wish within me - if possible within my heart - to want to continue with that triangle. When I am emotionally involved, I produce, because of my wish, the presence of something, which is then near me, which I then - because of the presence - become aware of, and that what is present to me is aware of me. And gauging part of my intellect for the recognition of such a thing which is then present. And the presence of me is translated into the actuality of my self as a physical body being present to a higher form of Being. Again all three are present in that kind of an attempt.

All right? We leave it at that.

* The movement referred to is actually Small Circles.

M1920 September 6, 1970

Try to see the Law of Seven, when you look at the Enneagram in that way. It is this constancy of 1-4-2-8-5-7, 1-4-2-8-5-7 - constantly multiplied in a movement which we call the 'Multiplication' - it is constancy of the changing of each file taking on the responsibility of another file - indicated by the music and by the rhythm - and then as combination of the Law of Seven there is a Unity. There are exercises of that kind that introduce the Enneagram, because then there are three also

say it, but it is almost sinful. The movements, as such, if I can do them right, and I have the right attitude and I honestly do them as well as I can, and I set simply that part of my unconscious mind in motion. That movement as a whole with the music as played is enough for me to reach the inner essence of myself. And when I now try to add a little bit to it by means of my intellect, I mix it up. And it is as if I don't trust the results of movements.

There are three ways to God. And we know the difference between each way. The intellectual, emotional or the physical; and in that sense a replica of what is done by means of fakir and monk and yogi. But when one is aware, and intellectually reaches the possibility of the existence of "I"; when one is emotionally involved and becomes in relation to a higher force that which should be the proper attitude in the presence of that; that then when I make a physical movement in a certain way and engage my mind in order to direct it, and my feeling in order to listen to the music. In all three approaches I use all three centers in different relationships to each other. But when the emphasis is either intellect or emotion or physical, I don't need anything else. And so I combine in that so-called fourth way, all the three approaches. So that each one - even if they are primarily tinted intellectually, or emotionally, or physically - will bring me the desired result.

It's an entirely different way of looking at the development of one center at the expense of the other two. I use - in the movements - in emotional approaches - and in intellectual explanations - I use my main center for which it is directed and where it is attached to. And I use as auxiliary the subcenters of the other two. I don't do that when I am a fakir; I neglect my feelings and I neglect my intellect; and the same with the monk; and the same with yogi. Unless I start to realize that one center is not enough and then sometimes in certain methods, particularly yogi, other things are introduced. But still, the effect is primarily that what is an intellectual approach. And I don't use in that particular method a feeling, or even a certain - let's call it - a certain dexterity of my physical body. I twist my body in a certain way to conform to the thought, and that is where I am

an effect, and sometimes people cannot Work because of it, so that's why I have made it a special rule, and this is a rule without any exception whatsoever - no one will be here unless they take part in the movements - so let that be understood.

If I wish that someone comes for a very special reason, I will arrange for it because I may have something in mind that would be profitable for the person who comes, but the rule is as I say -I make the rule as I say. I will also change it if necessary. It was not understood by some who would happen to come a little earlier tonight. That is why I have to say it -because I want to be quite strict about this, so that everybody can understand the reason why I say it - it is not just a superficial reason - we are trying to do something with movements -it is for us a sacred activity - it is necessary for those who want to take part in such movements that they actually have a chance to collect themselves without any disturbance whatsoever, and because of that, it has to be as a group affecting each other, because everyone is Working. I want to say that because there was a little misunderstanding, and it's not necessary.

M1501 December 19, 1968

What are movements for? To teach you to stand on your own feet. To take the ideas of an obligatory or any kind of a movement that you will want to take to let it penetrate in you so that you know it and that then from your mind with your wish to command your body to take certain postures that you then can close your eyes to the rest of the world because within that world you perform that kind of obligatory. So that you are not dependent anymore on the person in front of you so that you don't have to look but you must know for yourself and the intensity of that wish is in the beginning the only requirement, not your performance. You may have crooked arms and you may not be able to stand straight and you may not be able to manipulate your legs the way you would like to, but the intensity, as I said tonight it really has to come from the level of your

being. That is really what is the requirement, because in that respect then all three centers are united in that wish and your performance becomes secondary. You don't have to worry about other people, let them stick to their own method and you attend to your own world.

M1593 May 25, 1969

I'll see most of you probably tomorrow at movements, even if it is for those who want to learn. It is possible for some who are really interested to sit and watch. But you must know for movements - we talked a little bit about it in Seattle - the attitude that one should have towards wanting to do these kind of sacred dances. Maybe I'll explain a little bit tomorrow. For those who are new. But the attitude of those who watch is also that they become part in a certain ceremony. It's a ceremony, that is not of this earth. There is no comparison of these kind of movements or this kind of music that is played, with anything that you really know in your unconscious enjoyment. It is something quite different. And unless those who watch are not just looking at a little performance, but if they can bring their inner life with them, and if they then unfold inner life for themselves as they are there, and that then the accent or their being-aliveness is resting on their inner life; then they will be able to perceive in that what is an attempt on the part of a few who try to do movements as well as they can - you will then receive also - from that a certain form of food for yourself. Then it is useful, if you come with that kind of attitude.

M1712 November 9, 1969

You remember, I have explained sometimes that that what takes place with movements is not only the movement of the body. The body sets up a certain rhythm - or makes movements in accordance with what you know in your head a movement

involved in the movement. But then there is something else in me also that starts to grow. And partly, because of the unusualness of the movement, partly because the indication of the arm going around in a circle and describing the circumference of the Enneagram, I, being there present and moving slowly, certain - at times certain other parts of myself, receiving through the music a certain effect within myself and then being sensitive, by means of my solar plexus - also part of my brain even - trying to think that with this movement it is like something that can enter into me, into my solar plexus. And all of that. I have to be very careful that I don't want to give too much attention to that. I want to do a movement. I would like to be present to my mind giving the indication of what to do.

But then the accent of my being is not on the execution of the movement. Something is in me when I do a movement in accordance with the best of my knowledge that then takes place and moves within me to the center of my being, in which there is no movement. But the constancy of the movement as directed by my brain will help me set up a current to the essential part of myself. And gradually something becomes alive within me which is not interested in the description of the movement. But if I want to analyze it, I can say I am very grateful for the movement producing it. But what is produced is not the movement. It is an aliveness in me at a different level in which I would say there is no movement at all.

Don't make an attempt when you are doing movements - to Work. I think it is quite wrong. The dictation of Work to myself when it is a little bit intellectual, and even when Work involves an emotional state of a wish of something being present to me. I have different approaches to Work compared to the approach through movements. And movements should be left alone as movements, with a little addition of to know how to do it and the effect of music on me. But for the rest, I want to reach results through the movements primarily; and I get that by not telling anything of myself I ought to Work, but by simply attending to that what is proscribed in that way. And as a logical result of the movement, something will take place in me. I hate to

Mr. Nyland: Do you think that if a person is praying, and he has his eyes closed, and he imagines there is a ray of light from the sky which shines on him, that at such a time, he can Work? Let me say it a little differently. If I could imagine, and I experience the presence of God with me, which, of course, can take place at some certain moments, and I am completely there, and when I am devotional, when I really wish that something could take place and that I am yielding to whatever might come, that then when this happens and I realize that something is there, present to me, I cannot image that God would ask me "Are you Working?"" It does not fit.

The questions of Work - the questions of the method - the questions of an explanation of what is work and what is involved - belong to ordinary life. The result of the application of whatever I know, takes place in a different - on a different kind of a level. And the experience of myself when there is -I say an "I" - and I know the presence of that, and I know that this "I" is aware of me. And I also can even know that certain facts about myself become known to "I", I am in a different - on a different level in which I don't want to determine that I am working or not. Because I know at that level, I drag it down to an ordinary level, questioning myself: "Are you Working?" And I substitute for my consciousness, which may be very short and not very powerful, something else which is completely unconscious and belongs to "me", even if that what is "me" happens to be talking about the possibilities of Work. Try to separate things really and do not wish, even, to mix them. Then only making a statement "I wish to be open" and then let come what comes.

When I do movements, and I set certain things in motion in accordance with whatever my mind knows, and it dictates to me - this mind - that my body has to do certain activities, and one of them is an arm going around in an octave, in a certain rhythm, listening to the music, where the accent is, and reaching certain points at a certain time, and then at a certain count or a movement of the arm, that I then turn my head one way or the other; all of that is still my mind telling me what to do and what is

should be. And I've said many times that the time to make the movement is when the music has struck a note, and that the accompaniment of the music is quite essential. That is why the reason that the music should be played correctly. When one plays music of Gurdjieff, it is not immediately the intellectual process of recognition. But that what is required of the physical body is to be very relaxed, and again and again to tell your body not to tense up, because it's liable to do that when you are emotionally affected. And that only when one hears a great deal of Gurdjieff music, you start to place it, intellectually, into certain categories, which then belong to the kind of music, so that you can distinguish between a sacred hymn, or you know that it is a march, or you know that it is a dervish dance. And it is this kind of classification which, naturally, takes place in your brain, which will help you to see the different aspects of how music, as it is played, can affect you in different centers.

M1778 February 15, 1970

Questioner: The question that for me is a problem in movements. Certain movements, particularly Lord Have Mercy and Forty Counts. At times I have a difficulty in that I find myself taken over by an emotional state for a very brief period of time then that, when I come back to myself from that, I'm lost in terms of the movement to where we are and what we're doing, I wasn't paying attention for a moment. And then that doesn't seem right, that it's like that.

Mr. Nyland: No, it's true. It isn't right. Because unfortunately when there is an emotional energy so that I actually feel quite deeply, whatever I'm engaged in as a movement or that perhaps even the movement itself will produce because of its inherent beauty or even the combinations of certain positions which indicate for me certain things in particular when you mention Lord Have Mercy. Then the body becomes much more expressive in the wish to receive. When it says, have mercy, I

certainly will be open to that what I could receive at that time. I cannot help when I become emotionally involved and when I'm emotionally involved it goes at the expense of my life. So there is less thought for the movement as a whole and taken up and identified with that particular movement.

The solution of course, I would say it again, is quite obvious. I have to have some form of control over energies that flow through me so then I'm affected emotionally, I'm not taken away and that I still will be able to send enough to the maintenance of a mind which has to visualize or has to tell or give orders to my particular leg or arms or head that they move in a certain way and the only way I can do it, this kind of control is by means of an "I". An "I" for the time being when I don't have it as yet in enough consciousness I that is if the "I" which I would like to create, I cannot create because I'm busy with my movements and that requires attention. All I can do is to attach to my brain or give it a certain quality as giving it the ability to give me as a body an order to execute the movement. And that for the time being, that part of the brain not concentrated constantly in the movement itself becomes the beginning of the forerunner of an "I." It is not functioning as "I" because it cannot. It has to remain completely identified with the movement itself, but it can have authority.

And that is how then emotional involvement becomes balanced by the intensive effort on the part of my brain to command my body to behave, to behave in a certain way. After quite some time the "I" if it can exist will take over the totality of myself, and then under the influence of that kind of a higher force and free from me, everything of me as a body with the higher different organs in it. I then under the jurisdiction of that higher kind of an influence, I would almost say at such a time little "I" can remain. I have no particular worry because that what is then expected by my body is not as a result anymore of my body itself - it's the result of something that is above or higher than I am.

Sometimes it's possible to reach such states. Not very often but something that becomes quite similar to that kind of

experience is that when in doing certain things as activity, physically active many times but also in the activity of with one's hands whatever has to be done that there is a feeling in what one is doing, that there is in one's head the wish to do it right. So that then all three become subordinate. The totality of the body becomes a channel through which the movements are expressed. But that becomes a little different kind of a state because that requires a devotion on the part of the personality in yielding to that what you might call the influence, again I say of His Endlessness. Work through it. Don't think you have to control it but let it be and do the best you can with your mind. Don't let the mind interfere with your emotional state.

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Julie: I have had an experience a couple of times when we do the Octave* that I don't understand, how, at a certain point, I feel something in the area of my heart. And I feel that something is open at a certain point in the circle. And at first, at first -

Mr. Nyland: What was this kind of exercise, or what?

Julie: It's when we are doing the Octave.

Mr. Nyland: The Octave? In movements?

Julie: Yes.

Mr. Nyland: Yes. All right.

Julie: This has happened a few times. And at that time that it happened, I feel that I can't Work - I can't make an attempt because I know that I'm identified with what - with the sensation and I let a feeling . . . it gets me rather clear - but I feel that I could use it for something - I feel open in a certain way - like if I were in the proper state, I could then ( ).